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ABSTRACT

Designed to accompany a 28-minute videotape about the impact of the Iowa agricultural crisis on the school setting, this publication offers suggestions for classroom activities and ways teachers can become effective in reducing student stress. Teachers are encouraged to deal with students with problems by showing sensitivity and warmth, communicating acceptance, and exhibiting a desire to understand. Development of good listening skills (paraphrasing, perception-checking, questioning, pacing, summarizing) is recommended to facilitate classroom discussion on feeling-level topics. Suggestions for school activities to help relieve stress include writing essays, keeping journals, teaching relaxation responses, using puppets and role plays to act out situations, sharing situations and feelings, using subject matter assignments related to the rural crisis, displaying articles and cartoons about the rural crisis on bulletin boards, starting classroom meetings/discussions on issues involving feelings and relationships. Described among symptoms of children/teenagers under stress are disorganization, lack of interest in self and others, preoccupation, sadness and crying, opposite behavior from usual, violence, regression, weight change, fear, fatigue, extreme obedience/compliance, absence from school. Extension publications, books, state and local agencies, and professional school personnel are listed as additional sources of help. Directions for teaching the stress reducing techniques of "sanctuary" and "unwinding" are provided. (NEC)

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THE RURAL CRISIS COMES TO SCHOOL

Teacher Handout for Videotape

by

Virginia Molgaard

August 1985

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The Rural *Crisis* Comes to School

Teacher Handout for Videotape

As a teacher, you may be the most important source of help outside the family for children or teenagers who are experiencing severe stress. Often when there is a crisis in the home, adult members of the family may stop being involved in community affairs. Children attending school may be the only contact the family has with the outside world. The teachers and other school staff in the videotape were able to show their care and concern for youngsters who were experiencing stress.

You are a "significant other" to the child under stress and you may be able to offer him or her the kinds of guidance and direction that parents who are under stress often cannot. As you establish a caring relationship with such youngsters by listening and helping them express feelings, they will feel your support and may begin to or continue to deal constructively with the problem.

This publication offers suggestions for activities within the classroom, as well as ways to become an effective helper on an individual basis. As you learn to recognize the signs and symptoms of stress in children or teenagers you will be able to identify youngsters who are in need of special help.

Creating a Caring Relationship

The teachers in the videotape were able to show their students that they cared for them as people, above and beyond the subject matter they were teaching. As a teacher, you probably already have many of the skills needed to be an effective helper. Creating an atmosphere where young people feel cared for and safe to share feelings is a first step in helping them. The following points may help you communicate your caring and acceptance of the student who comes to you with a problem.

1. **Show sensitivity and warmth.**
- Tone of voice—Match voice to emotional tone of situation.
- Eye contact—Maintain appropriate gaze, not a stare, but don't look away.
- Posture—Lean forward, relaxed, yet attentive.
- Position—Seat yourself in an open position with nothing between you and child, same eye level.
- Rate of speech—Speak at a natural pace, at times slower than usual.
- Level of energy—Maintain alertness throughout interaction.
- Setting—Avoid interruptions.

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2. **Communicate acceptance.**
- Consider the youngster as a worthwhile person.
- Realize that his/her perception of the situation may be different from yours.
- Express a nonjudgmental attitude. Separate the person from the behavior and the feelings expressed. Anger is O.K. and appropriate in certain situations.

3. **Show a desire to understand.**
- Youngsters will sense the adult's effort to understand.
- Be aware of your own nonverbal messages.
- Try to understand the child's/teenager's feelings, but don't assume you already know those feelings.
- Listen for questions and try answering some of them by asking, "What do you think?"

Listening: A Vital Ingredient to Helping a Child Under Stress

Listening to the child/teenager is an effective way of putting caring into action. Listening may appear to be a passive process, but in reality it is an active process that is hard work. Listening requires hearing not only the content of what the child is saying but also hearing the feeling beneath the surface. Among the questions the teacher may want to ask himself/herself are the following:

1. What is the meaning of this experience from the child's perspective?
2. From whom does the child feel support at this time?
3. How does the child feel about himself/herself at this time?
4. How does the child feel about significant others in this situation?
5. What does the child want and need in this relationship with me?

6. What rules exist within the child related to expressing thoughts and feelings? You may need to let him/her know that it's O.K. to have angry or sad feelings and to talk about them.
7. What is this youngster doing to cope with the situation?

Listening Skills for Helping Children

1. Paraphrasing skill.
• State in your own words what the child has said.
• This tests your understanding and communicates that you are trying to understand.

2. Perception-checking skill.
• Check your perceptions of what the child has said by going beneath the words on the surface to get to the feelings underneath (e.g., "It sounds like you're feeling . . . .")
• Ask the child to confirm your perceptions of what he/she said.

3. Questioning skill.
• Gain information so you can help the child cope.
• Understand open-ended vs. closed-ended questions:
The open-ended question is broad and encourages the child to talk freely. The closed-ended question often requests the facts only. In general, open-ended questions are more useful, establishing rapport, and allowing expression of feelings.

4. Pacing skill.
• Adjust your pace to that of the child. Going too slowly communicates lack of interest. Going too fast risks skipping over important content. Don't push the child to reveal more than he/she is ready for.

5. Summarizing skill.
• Review with the child the major thoughts and feelings he/she has expressed.
• This increases understanding for both you and the child.
• Aids in transitions from one topic to another.
• Reassures the child that you have heard what was said.

As a good listener you will continually ask yourself, "What is the child really trying to say to me?" The teachers in the videotape who took time to talk individually with students and to really pay attention to what students communicated in writing were able to reach students and help. A committed adult can develop a helping-healing relationship with a child under stress. Developing good listening skills is helpful not only in a one-on-one relationship with a student but also in facilitating classroom discussion on feeling-level topics.

Suggestions for School Activities to Help Relieve Stress

Classroom teachers have thought of a number of ways to help students who are experiencing stress. Perhaps you can brainstorm with fellow teachers and think of other ways that fit your particular situation and your teaching style. The following suggestions may be helpful.

1. Have students write essays about a problem that is affecting a number of students in your school.
• Suggested age group—Grades 6-12.
• May be an assigned topic or student's choice.
• May be read by teacher or not.
• Suggested topics—"Why I like the farm," and "How the rural crisis affects youth."

2. Have students write in journals.
• Suggested age group—Grades 4-12.
• Students may choose whether or not the teacher reads it, depending on grade level.

3. Teach relaxation response.
• All age groups.
• Guided fantasies (see "Sanctuary," Appendix A).
• Physical relaxation by muscle group (see "Unwinding," Appendix B).

4. Use puppets that act out a situation.
• Suggested age group—Grades 1-4.
• Possible topics—Child asks parents for money, child asks parent if family will move.
• Teacher may play role of parent with puppet.

5. Use role plays.
• Suggested age group—Grades 9 or 10-12.
• Possible topics—Parents explaining farm financial situation to teenagers, farm youth explaining rural crisis to city youth, teenager asking financially strapped parent for money for special school project, parents arguing at home about farm finances (may be too sensitive for some teenagers).

6. Share your own situation and feelings as a person who: (1) presently lives on a farm, (2) grew up on a farm, (3) has friends or relatives who are presently stressed from the farm crisis.

7. Use assignments appropriate to your subject matter area related to the rural crisis.
• Possible classes—English and speech, history, economics, psychol

ogy, social studies, family relationships, and vocational agriculture.

8. Have a bulletin board display of articles and cartoons related to the rural crisis.
• Have students bring in articles.
• Post a list of healthy coping patterns. Emphasize hopeful outlook and optimistic alternatives.

9. Start classroom meetings—Class discussions on issues involving feelings and relationships.
• Suggested ages—Elementary for a 20-minute period, junior or senior high school during homeroom.
• Plan topics related to what the children/teenagers may be feeling (e.g., when there's not enough money for child's school needs or spending, when parents fight, when the family must move).
• Have class discuss "What would you do if . . .,"
". . . your pet died,"
". . . your parent lost his/her job,"
". . . your parents divorced,"
". . . your family lost the farm/business."
• Set ground rules—Whatever is shared in the classroom meeting is private and must not be repeated outside the group.
• It's O.K. to express feelings and no one in the group may laugh.
• The teacher may introduce the topic by telling briefly about his or her own feelings or those of a friend in a similar situation.
• Once the topic has been introduced, the teacher should keep the topic on track.

General Suggestions for in and out of Class

The following general suggestions were used by teachers involved in the videotape.

1. Let children and teenagers have control of some parts of their lives at school. This will help them feel in control as well as teach them decision making.

2. Keep routines at school as normal as possible. When everything is topsy-turvy at home, it helps to have school be predictable.

3. Be sensitive to the economic situation of students. Ask students to talk to you privately if they have a problem paying for a special activity or project. Find ways that the student can choose less expensive alternatives or get financial help from the school.

4. Make a special effort to talk to any student who seems different than usual (e.g., inattentive, disruptive, emotional, has trouble getting assignments in). Have the student come in after school, making sure he/she knows that it is not a punishment. It may be best to make the request in private or by note. Be sure the time you schedule is a time when you can talk privately without interruptions. Offer good listening and support.

5. Let students know that you are available to talk before or after school about nonschool problems. It may be best to offer specific times when you know you will not be rushed with other responsibilities.

6. Encourage your school administrator to have an assembly on a helpful topic (e.g., handling stress, teenage suicide **prevention**).

7. Set up a peer listening group. Farm youth whose parents are in financial difficulties can meet with other students who are or were in a similar situation. Set ground rules similar to those for classroom meetings. Could be scheduled after school or during a study hall. You will probably need to provide topics or ask the group for possible topics.

Symptoms of Children/ Teenagers Under Stress

There are many ways a child may react to stress. Reactions are different from one youngster to the next and from one time to another. The key to recognizing a child under extreme stress is to notice a **change** from his/her usual way of feeling and behaving. The teacher from Nashua in the videotape pointed out that it is important to know the student's usual way of reacting before assessing stress symptoms. A particular behavior that may be typical for one child and not necessarily a sign of stress may be a warning sign in a child who has never behaved that way before. A child under extreme stress may exhibit one or more of the following symptoms, but probably not all of them.

1. Disorganization—The child may have trouble completing assignments and following directions.
2. Lack of interest in self and others—The youngster may appear withdrawn and unable to experience pleasure.
3. Preoccupied look—The child may spend time staring into space and seem to be in another world.
4. Sadness and crying—Particularly in older children and teens, tears in public may be a sign of inability to cope with problems.
5. Opposite behavior from usual — Careful child becomes reckless.

pleasant child becomes abrasive, social child stays away from friends.

6. Violence—The child/teen is aggressive, hostile, destructive, or verbally abusive.

7. Regression—Behavior may become quite immature for child's/teen's age and previous behavior.

8. Weight change—The child/teen may be either overeating or not eating enough. A drastic weight change, up or down, often accompanies depression in both children and adults.

9. Fear—The child may become afraid of many things and may not want to participate in any activity involving risk taking.

10. Fatigue—The child/teen may not be getting adequate sleep due to turmoil and is very tired. This is another common symptom of depression.

11. Extreme obedience and compliance—The child/teen may think that if he/she is "good" everything will be O.K. again.

12. Absence from school—Teens especially may be asked to stay home from school to do chores if parents are depressed and unable to function or if Dad is holding down extra jobs.

Being alert to symptoms may prevent tragedy such as overuse of alcohol or drug abuse or suicide. Suicide is the second highest killer of teens. In younger children, caring teachers may help youngsters avoid unhealthy or destructive patterns that would otherwise continue into adolescence and even adulthood.

Other Sources of Help

While the classroom teacher is probably the one who has the most direct contact with youth, other professional staff may be helpful resources:

- AEA specialists
- School nurse
- School counselor
- School psychologist
- School social worker

It may be necessary to encourage the student to seek additional help outside of the school. The following agencies provide services that may benefit a youngster who appears overloaded with stress.

1. **Statewide numbers:**
- Child abuse 1-800-362-2178.
- First Call for Help 1-800-532-1194. (This is a referral service if you don't know where to refer a youngster. Serves the following counties: Boone, Dallas, Jasper, Madison, Marion, Polk, Story, Warren.)
- Rural Concern Hotline 1-800-447-1985.
- Suicide Prevention 1-800-638-HELP.

2. **Local agencies and information sources (check your phone book):**
- Alcoholics Anonymous (Alateen, Al-Anon)
- Alcohol and Drug Abuse
- Community Resource Directory
- Human Services (Social Services)
- Local ministers
- Mental Health Center

General Books on Children and Stress

Humphrey, J. H. (1984). *Stress in Childhood*. New York: Ams Press.

Wolfelt, A. (1983). *Helping Children Cope with Grief*. Muncie, Indiana: Accelerated Development.

Extension Publications on Family Stress

Assist 5, *Death of a Farm*
Pm-1025, *Helping Families Cope with the Stress of Change*
Pm-1154, *Let Go of Your Depression*
NCR-192 a-e, *Stress on the Farm* publication series
Pm-1172 a-t, *Stress on the Farm* home study course

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Appendix A: Sanctuary

This technique demonstrates the use of an imagery "sanctuary" or brief retreat from daily stresses. This process may be used as part of a guided fantasy or as a tool for people having trouble sleeping.

Goals

1. To demonstrate the vivid and powerful effects of relaxing imagery.

2. To give the participants a pleasant self-induced focus of attention for relaxation training.

Group Size

Unlimited; easy to use with individuals as well.

Time Frame

Approximately 15 to 30 minutes.

Process

1. Participants are instructed to find a comfortable, balanced posture (arms and legs uncrossed), reclining in a chair or on the floor. Use something like the following phrases . . . "Take a deep breath in through your nose . . . and as you let it out through your mouth . . . allow your eyes to close slowly and comfortably. . . . Let your body begin to relax and unwind. . . . Take another deep breath . . . and as you exhale let it carry all the tension out of your body. . . . Allow a feeling of peacefulness to descend over you . . . a pleasant and enjoyable sensation of being comfortable and at ease. . . . "

2. Once participants begin to shift their focus of awareness inside, the trainer asks them to visualize in their mind's eye a large movie screen, noting the top, bottom, sides, and texture of the screen.

3. The trainer briefly describes a "sanctuary" as a special, personal place to which an individual can travel for a brief respite; a place where you can relax, enjoy your leisure, and learn in your own way how to take time out from the stimulation that crowds your life.

4. The trainer then asks participants to focus on their movie screen and wait for such a personal sanctuary to appear. The place that begins to take shape on the screen in each participant's mind may be a real or mythical setting. It may be out in nature or inside a healing temple from ages ago. The trainer suggests that participants **allow** the image to form and not try to force it in any way.

5. As the scene becomes clearer for participants, the trainer suggests that they "step into" the scene. Once inside the scene they may attend with great curiosity and detail to the sensory qualities of the place—gentle sounds, peaceful silence, fragrances, breezes, textures, colors, shapes. Participants are to explore their sanctuary space with all of their senses until it becomes vivid and complete, enjoying the calm and quiet.

6. When the time allotted to this exercise is almost over, the trainer suggests that since participants now know the way to this special place, they may return at any time they wish. Participants are then asked to temporarily say goodbye to their sanctuary and return to the room.

Note: The trainer may suggest that when using this technique in the future, participants may want to set an alarm to call them back from the sanctuary. This will eliminate the need to keep time.

7. The trainer asks for observations and comments from the group. If no one raises the issue, the trainer should ask about sensory phenomena that accompanied the experience such as tingling of the extremities, lifting sensations, time distortion, etc. Point out that these sensations are evidence of how deeply participants allowed themselves to relax.

Variations

1. The trainer may want to provide some restful musical background to accompany this exercise.

2. Once participants have envisioned and entered their sanctuary, the trainer may lead them through a structured fantasy that further focuses their attention on this special place. Or, the trainer may suggest that participants meet their own "guide" who will take them on a tour of their sanctuary.

3. A group of five or six participants could form a pinwheel arrangement, lying or reclining with all heads in the center. From this position they can mutually create and share aloud a sanctuary for their group.

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Appendix B: Unwinding

Participants explore the stress-relaxation connection from both the academic and experiential perspectives in this revitalizing skill-builder.

Goals

1. To explore the relationship between stress and relaxation.

2. To experience a state of profound relaxation.

Group Size

Unlimited.

Time Frame

Twenty to 30 minutes.

Materials Needed

Unwinding-Relaxation Script; cassette recorder with meditative music (optional).

Process

1. The trainer verbally introduces the concept of systematic relaxation as the natural antidote to stress.

• "The stress response is a marvelous mind/body mechanism that gears us up to meet dangerous situations.

• "Unfortunately, most of us run up the danger flag too often and are left with the residual side effects of chronic stress—unresolved muscle tension, elevated blood pressure, increased heart beat, and general arousal. Eventually this tension, arousal, and tightness begin to seem normal. Chronic tension is bound to breed some long-range consequences such as knotted muscles, headache, and joint and spine problems.

• "Systematic relaxation reverses the physiological effects of the emergency stress response by regulating breathing and reducing unconscious muscular tension. We can't experience both stress and relaxation at the same time. So, if we relax in a potentially stressful situation, we can prevent the stress response. If we've already stressed ourselves, relaxation can reverse the process.

• "Many of our negative coping habits are attempts to induce relaxation (e.g., cigarettes, alcohol, tranquilizers, eating). Unwinding without chemicals is a much healthier option.

• "Relaxation is a skill we were born with and unlearned over the years. Anyone can relearn it. As with learning any skill, the process takes practice and persistence. At first it takes more time, seems awkward, uncomfortable, ineffective. It's tempting to discard the whole idea as taking too much time or being silly. Yet with practice the body will relax in seconds, on command, whenever you need to reduce your stress level, to take time out, or simply to revitalize yourself."

2. The trainer may want to describe the variety of techniques people use to relax—yoga, exercise, stretching, breathing, meditation, progressive relaxation, autogenics, T'ai chi, visualization, etc. This exercise uses a generic "allowing" process for letting go of tension combined with autogenic suggestions.

3. The trainer invites participants to find a comfortable posture, settle back, and prepare to experience a refreshing relaxation break.

Note: The trainer may want to dim the lights and/or turn on some quiet soothing background music.

4. The trainer reads the Unwinding-Relaxation Script.

Note: The trainer should read the script very slowly pausing at the (. . .) markings and stretching out the words. At the end of the script allow plenty of time for people to "return" to the room before turning up the lights or intruding with loud sounds.

5. The trainer may ask for comments or observations from the group.

Unwinding-Relaxation Script

"This exercise will help you learn the skill of deep relaxation that is so important for stress reduction, stress management, and overall health and well-being. . . . Get comfortable now . . . find a relaxed position and allow yourself to concentrate fully on these instructions. . . .

"Take a deep breath in through your nose . . . and as you let it out through your mouth . . . allow your eyes to close slowly and comfortably. . . . Let your body begin to relax and unwind . . . Take another deep breath . . . and as you exhale let it carry all the tension out of your body. . . . Allow a feeling of peacefulness to descend over you . . . a pleasant and enjoyable sensation of being comfortable and at ease. . . .

"Now turn your attention to your body and begin to pay close attention to the sensations you experience. . . . Notice the signals your body is sending you. . . . Find the place in your body that seems most tense . . . and allow that muscle to let go of its hold. . . . Begin to let **all**

your muscles . . . all over your body . . . give up their hold and go limp. . . . Now is the time to let go of whatever tension you have been holding on to. . . . Focus again on your breathing . . . filling yourself up as you breathe in . . . and letting that tension go when you breathe out. . . .

"Now direct your attention to the top of your head . . . and allow a feeling of relaxation to begin there. . . . Let that feeling of relaxation spread downward through your body. . . . Let the small muscles of your scalp relax . . . and now allow all the muscles of your forehead to relax and let go. . . . Pay special attention to your forehead . . . let yourself really feel the muscle there giving up its hold. . . . Feel your eyebrows sagging down . . . let your eyelids become very heavy. . . . Let all the muscles around the sides and back of your head relax fully and completely. . . . Imagine that your ears are even drooping under their own weight. . . . Now, allow your cheek and face muscles to relax and let go . . . let your jaw muscles relax . . . and allow your jaw to drop slightly. . . . Allow the muscles of your lips and chin to relax and grow limp. . . . Now all the muscles of your head and face have let go . . . and are smooth and relaxed. . . .

"Next, let the muscles of your neck relax slightly . . . tensing them only enough to hold your head upright and balanced easily in position. . . . Let the feeling of relaxation spread into your throat . . . and down the sides of your neck . . . into your shoulders. . . . Allow your shoulders to become heavy and sag downward . . . as you relax all your neck and throat and shoulder muscles.

"Now, allow the feeling of relaxation you're experiencing to spread downward to the muscles of your chest and upper back. . . . Feel the relaxation there as the muscles release their hold. . . . Feel the relaxation there. . . . Now, let your shoulder muscles go completely limp . . . and allow your arms to rest heavily with your hands in your lap or on your thighs. . . . Feel your arms growing very heavy . . . and relax all the muscles of your forearms, hands, and fingers. . . . Let the tension flow right out your fingertips. . . . You are feeling very calm . . . and relaxed . . . and comfortable throughout your upper body. . . .

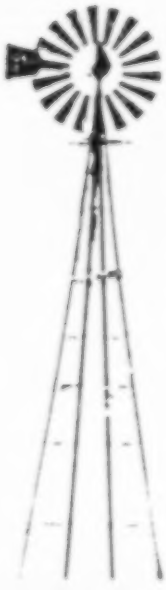
"Notice your breathing for a few seconds . . . notice how regular it has become. . . . Let that feeling of deep relaxation spread fully through your chest . . . down through the muscles of your back . . . and down into your arms. . . . As you do so . . . allow your stomach muscles to relax completely and totally. . . . Your stomach will probably sag just a bit as the muscles release their hold. . . . Allow that sagging to occur and relax the muscles of your sides . . . the muscles of your shoulder blades . . . and the small of your back. . . . Let all the muscles of your spine relax . . . let go all the way from your skull down to the tip of your spine. . . . Simply allow all of the muscles of your stomach and sides and back to experience a sensation of warmth . . . and heaviness . . . relaxing more and more deeply. . . .

"Now, relax the large muscles of your thighs . . . and let them go completely limp . . . Feel all your muscles so relaxed that they feel as though they're turning to jelly. Your whole body is becoming **profoundly** relaxed. Feel that relaxation now and enjoy it. . . . Now, focus on the muscles of your buttocks . . . and the muscles underneath your thighs . . . and allow these muscles to relax. . . . Let the muscles of your calves relax . . . and let that relaxation spread into the front of your lower legs . . . into your shin muscles . . . into your ankles . . . allowing your ankles to feel free and loose. . . . Now, wiggle your toes once or twice . . . and let all of the muscles of your feet give up their hold completely. . . . Your whole body is extremely relaxed and comfortable. . . .

"Simply enjoy these sensations of profound relaxation throughout your body. . . . Notice that you can feel even more relaxed as you become aware of the warmth in your arms and hands. . . . Feel this warmth and allow it to increase. . . . Allow your arms to feel extremely heavy and completely limp . . . feel this growing sensation of warmth spreading way out to your fingertips. . . . Concentrate closely on your hands and your arms . . . and allow the feeling of pleasant heaviness and warmth to increase by itself. . . . Simply observe the process and encourage it. . . . Now allow those same feelings of heaviness and warmth to spread throughout your legs. . . . Concentrate closely on the sensations in your legs . . . and let them become very, very heavy . . . very heavy and very warm. . . . Your arms and legs are so heavy and so warm. . . . Your entire body now is profoundly relaxed . . . and you feel only a pleasant overall sensation of heaviness . . . warmth . . . and peace. . . .

"Now, I'd like you to turn your attention to your breathing . . . and without interfering with your **breathing** in any way . . . simply

observe it. . . . Feel the slow, peaceful rise and fall of your stomach . . . as your breath flows slowly in . . . and slowly out of your body. . . . Don't try to hurry your breathing or slow it down. . . . Just notice your breathing . . . and observe its slow, steady process. . . . Imagine that you've just discovered the steady rising and falling of your stomach . . . and that you're observing it with curiosity and respect. . . . Wait patiently for each breath to arrive . . . and notice its passing. . . . Notice, too, the brief periods of quiet after one breath passes and before the next one arrives. . . . Now, continue to observe this breathing process and begin to count your breaths as they arrive. . . . As the first one comes, watch it closely and hear yourself mentally say, one. . . . Wait patiently for the next one and count, two. . . . Continue until you've counted 25 breaths . . . not allowing any other thoughts to distract you. . . ."



Note: The trainer should pause here long enough to count 25 to 30 of his or her own breaths and then gently continue the narration, allowing his or her voice to get progressively stronger and more definite.

"Now you're deeply relaxed . . . and you can return to this peaceful state whenever you want to. . . . Take a few moments now to pay close attention to this relaxed feeling . . . all over your body . . . and memorize it as carefully as you can. . . . Store the entire feeling of your whole body in your memory . . . so that later you can retrieve it and relax yourself at will. . . .

"When you feel ready to direct your awareness outside . . . and return to this place . . . allow yourself all the time you need to wake up your body . . . and to bring it back to its usual level of alertness and responsiveness. . . . Wiggle your fingers and toes . . . move your arms and legs a little bit . . . shrug your shoulders . . . turn your head . . . but keep your eyes closed for a few seconds longer . . . as you experience all parts of your body reawakening. . . . Then, when you're ready, take a nice deep breath . . . open your eyes . . . and allow your body to feel fully alive and flowing with plenty of energy."

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and justice for all
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